

**A MOEDA**

The Publication

# Content

- p. 3 Foreword  
John Holten
- p. 5 Introduction to A MOEDA  
CADA
- p. 22 How to talk like a machine  
Yuri Sousa Lopes Pereira
- p. 25 Wordcoin  
Diogo da Cruz
- p. 32 How The Internet of Things Shaped my Experience  
Patrícia Gouveia
- p. 37 Comic Strip  
Lauren Moffat
- p. 43 Daydreaming in the A Moeda Workshop  
Alex Pearl
- p. 45 Liverpool Day 1  
Charlotte Seebeck
- p. 46 The Coin In Three Acts  
Ira Hadžić
- p. 51 (Untitled)  
Catarina Lee
- p. 54 Meeting Notes  
Ashiq Khondker and John Holten
- p. 59 I Blame The Atlantic  
Joanna Brindon
- p. 61 Icke in Der Gasse  
Stephan Groß
- p. 65 Corkan  
Sam Skinner

## Foreword (New City Dialects: Not for Humans)

*John Holten*

There is something inherently exciting about engaging in new modes of thought, and indeed, modes of communicating these thoughts. Over the course of two weeks in autumn 2015, two workshops took place in the cities of Liverpool and Berlin that led participants through the possibilities of the Internet of Things, collective storytelling and representations of place and cities in particular.

To represent a city is an inherently fraught process, probably in truth it is an impossible one. Something left to city officials and other bureaucratic entities whose labour more often than not excludes some aspect of a city's character in an effort to cover as many bases as inoffensively as possible.

For me, when I came to think of how to talk about representing the cities of Berlin and Liverpool in a workshop environment I thought of newspaper headlines. Both cities have vibrant local newspapers and their headlines are not only generated by the citizens and activities that occur in the city, they are also read collectively in newsagent billboards and – at least in Berlin – on the info screens in all the public transport.

This brought me to think of one of my favourite examples of 'found' literature (though somehow that sounds slightly misleading, I think the term could rather be a 'literature of everyday life'), namely Félix Fénéon's *Les Nouvelles En Trois Ligne*. Composed in fin de siècle France by the very

colourful anarchist and leading art critic Fénéon, these little novels were written as the In Brief stories that fill out any newspaper – the kind of story every city churns out on a daily basis, stories of love, intrigue, absurdity or derision. Not only do they contain worlds entire, but read together they conjecture a pointillist vision of a city or country itself.

Taking this as an inspiration then, in the workshops we went about creating headlines that could work for an imagined city newspaper, condensing into a few words the variegated urban universe. A MOEDA is a digital artifact that travels the world, bearing the unique accents / dialects of the cities they come from: we found that every city has its unique tone of voice, words, inflections and spirit – not at all surprising really, and a pleasure to map out together while thinking about how a connected world communicates in the 21st century.

The content of this publication consists of material from invited guests and the contributors of the workshops. It reflects the multifaceted nature of activities carried out and areas investigated. From days spent in long, discursive conversations come artworks that are clear sighted and distilled vectors of complex thoughts. The playful and clear nature of many of the works attests to the process of deduction the workshops themselves fostered: while the A MOEDA coins are minted and travel around the world, their human counterparts have left behind traces of what their existence signifies, and possibly, what our human world looks like to a digital coin.

## A MOEDA: an artistic app *CADA*

A MOEDA is a software system, a piece of mobile free-ware, which engages and reflects on the emergence of autonomous machines within the Internet of Things. The project asks the questions: How do we imagine sharing everyday life with semi-autonomous machines? How much autonomy are we prepared to let objects have?

A MOEDA (The Coin) is a digital artefact that wants to travel around the world.

A coin is a semi-autonomous object passed between human hosts on a journey defined by a desire to return home. Influenced by a combination of individual, social and geophysical forces, hosts are left to wonder how much of a coin's movement is defined by their behaviour or the coin's 'free will'.

Humans relate to coins through an app. Every download creates a unique coin associated with a human user thereby originating a human/coin team. The project presents a model where humans are vehicles for coins, and coins are vehicles for humans. The focus here is to consider social reality as a single assembly of both human and nonhuman entities, and to realise this projection in a piece of software where hosts and coins maintain a symmetry.

The last two decades have seen a surge of theoretical interest in the role of nonhuman actors in social life. These days natural and not-so-natural agents (both artificial and hybrid) are much more likely to feature in our

social understandings. Our idea of what it means to be human is becoming nebulous, and maybe undergoing a fundamental shift.

In everyday life the main driver encouraging this shift is the Internet of Things, and more specifically its convergence with a burgeoning machine intelligence.

The term Internet of Things (IoT) refers to the idea that everyday objects (smart devices) can connect to the Internet, enabling autonomous communication with each other and the environment<sup>1</sup>. Defined in depth: `physical and virtual “things” have identities, physical attributes, and virtual personalities and use intelligent interfaces, and are seamlessly integrated into the information network’<sup>2</sup>.

Far more complex and dynamic than the human-centric Internet, in this world many more machines than humans are connected to each other. Our population became outnumbered by them in 2008 and both Cisco and Ericsson expect the volume of connected devices to reach 50 billion by 2020<sup>3</sup>.

Humans face a growing range of challenges, not least because the IoT’s industrial and market-driven model is so determined to define us.

It is our belief that awareness of the impact of technology on society is deficient;

we need to construct multiple, and even contradictory IoT scenarios – models of the world diverse enough to ensure the IoT returns some value to the social life of individuals and cultures.

The Collaboration: Berlin and Liverpool Editions

A MOEDA is a digital artwork created and developed by CADA (PT). A first software version (Lisbon edition, 2013 – 14)

was supported by the Portuguese Directorate-General for the Arts. In 2015 the project received EU funding to extend its storytelling potential with two European partners, Broken Dimanche Press (BPD, DE) and FACT (Foundation for Arts and Creative Technology, UK).

At workshops involving artists and creatives in Berlin and Liverpool, the project developed two new city-centric editions of the software to capture and express the cultural dimension of these European cities and join the Lisbon edition. During autumn 2016, A MOEDA released a limited number of 1024 downloads in three city editions which were promoted at launch events in Berlin, Liverpool and Lisbon.

The A Moeda Workshops:

Storytelling with an Itinerant Data Object

Each workshop explored the storytelling potential created by the proliferation and increasing availability of data when individual objects become connected with others, and provided a space for raising awareness of the IoT's social, cultural and ethical dimensions.

Learning about this paradigm through exploration and play, the events included sessions on computational thinking, analysis of data portraits of the cities, walks, and storytelling exercises using words and images. The goal was to co-create across disciplines and generate collaborative work that also drew on participants' individual backgrounds.

In short, people were encouraged to shift perspective from the human subject to that of the object and were invited to define city-centric human interfaces for the software system. The process was highly participatory and intense.

## The IoT vision

Across the five-day event in each city, facilitators from CADA, Broken Dimanche Press and FACT introduced and examined the IoT's infrastructures and assumptions.

An opening session analysed the IoT's techno-scientific worldview, and showed how its vision to connect everything is supported by specific imaginaries (collections of visual and verbal metaphors) that work to redefine the texture of our social reality and lifestyles<sup>4</sup>. While careful to avoid raising anxieties, it was made clear that the IoT clearly poses far-reaching implications for our notions of human agency, social identity and ethics.

The big issue of privacy was not discussed in detail. But the technology industry's promise to embed intelligence into the background of everyday life was considered in depth. Having an impact on our relation with the world without being necessarily noticed, smart computing environments capture our data with few controls on its collection, interpretation or use. This session also addressed the problematic that owning the physical object does not mean owning its data.

Lastly, as our relationship with the environment becomes increasingly interrelated, our received notion of agency, founded on the idea of a subject that stands apart from the world, is being replaced with an understanding based on the hybridisation of humans and nonhuman actors. Technology is no longer merely a tool but rather an equally active social agent. Autonomy, from this perspective, is a matter of degree.

## Exploratory walks

An afternoon walk in each city encouraged individuals to



mix while experiencing the full multi-modal complexity of the urban environment. Colliding events, noise, interlocking systems and the particular stratifications these produce offered an experiential contrast to the morning's schematics; the world is much richer than the IoT's corporate rhetoric seems to suggest. Participants stopped at specific points along the way to tell personal stories about these places.

### 'Seeing' with an object's 'eyes'

People were invited to 'see' from the perspective of a personal object. 'Seeing' an object's 'eyes' is both liberating and deeply thought provoking. The exercise offers a direct route into the IoT's complexity while taking us out of our comfort zones. It also enables us to look beyond the present, and provides a means for us to see the paradigm from multiple vantage points. Ascribing feelings to objects loosens our human centredness and generates an awareness that forms of experience might be distributed across nonhuman things, that objects have their own ways of valuing reality.

### Data portraits

Authoritative statistical 'truths' about both cities were presented and analysed. Seen to be incomplete these interpretations were measured against participants' reactions to the data.

### Headlines

Writing satirical newspaper headlines helped describe the cultural dimensions of Berlin and Liverpool. At both workshops this session produced some particularly imaginative scenarios. Many of the stories behind the headlines

exploited the tension between ambiguity and certainty, while encouraging us to see the cities through a coexistence of diverse viewpoints. Playing on lightness and seriousness, the cities were seen from the coin's perspective.

## Alien Languages

How would IoT objects tell stories? How would they 'see' humans? What language would they 'speak'? The last session explored communication beyond the human – language that becomes and is independent of humans.

From this point participants worked in groups to devise proposals. This material was then used to produce two new city-centric editions of the software designed to capture and express what was collectively agreed to characterise the cultural dimensions of Berlin and Liverpool.

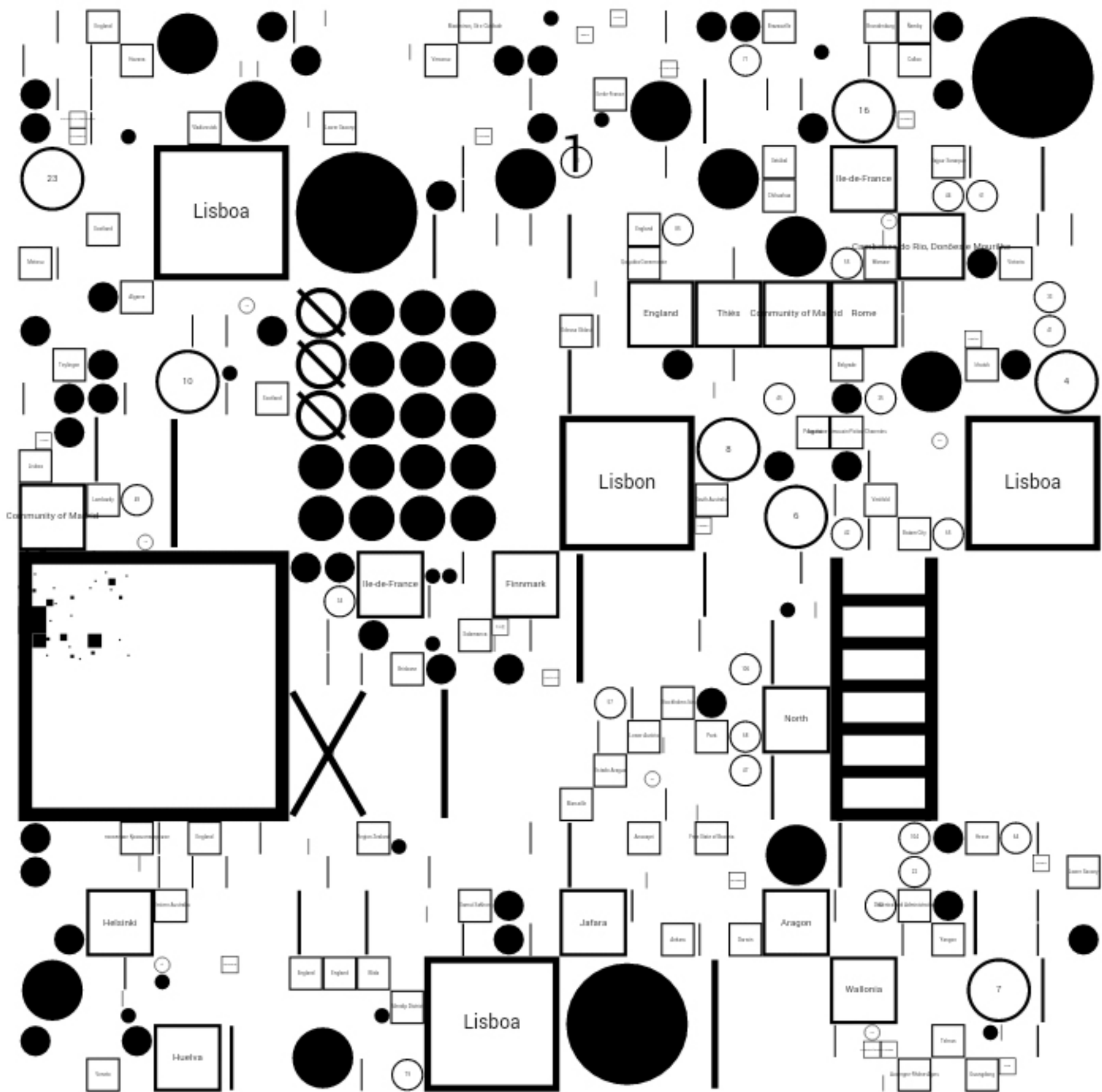
CADA, September 2016

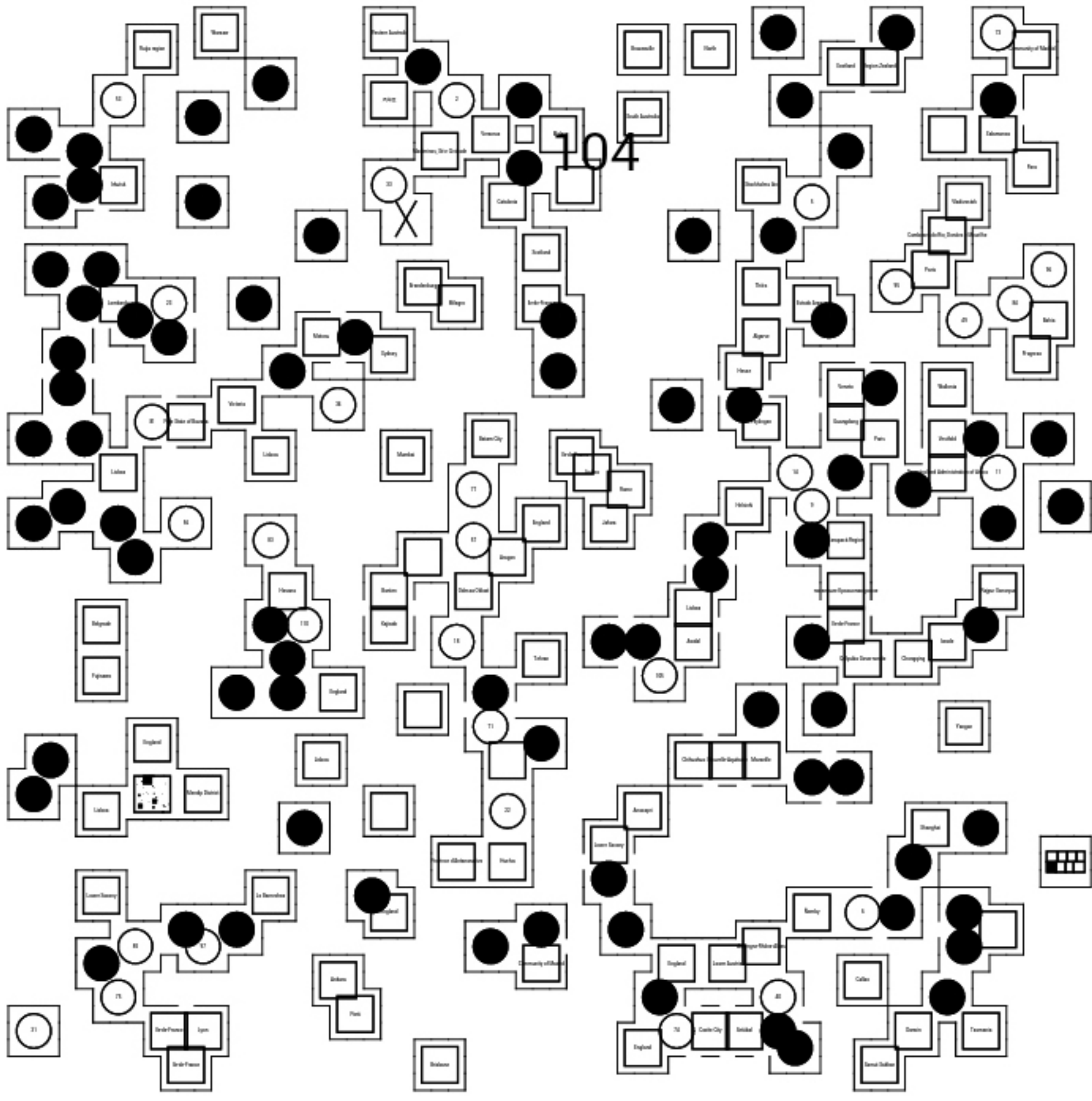
### Footnotes

- 1 The Internet of Things Business Index. 2013. The Economist Intelligence Unit.
- 2 Vermesan O, Friess P, Guillemin P, Gusmeroli S, Sundmaeker H, Bassi A, Soler Jubert I, Mazura M, Harrison M, Eisenhauer M and Doody P. 2011. Internet of Things Strategic Roadmap, IERC – European Research Cluster on the Internet of Things.
- 3 Excluding PCs, tablets and smartphones, Gartner, a market research firm, expects the number to reach 21 billion by the same year.
- 4 'Do we really want and need to be smart?', presentation by Alice Benessia, Human Entities 2016, Lisbon.

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**P** Franca Vs Islandia  
Bakic  
104

**A** Diogo Galo  
Michael Cimino

**R**

**K** Manchester City

**I** Rod Stewart  
El Farage

**N** NDS Alive  
Islandia 4 de julho

**G** Elie Wiesel  
Shirani

## How it works

- A MOEDA (The Coin) is an app that contains a digital artefact – a ‘coin’ – that wants to travel around the world.
- Every download creates a unique digital coin which is associated with the user, thereby originating a human/coin team.
- The mission of each coin is to circle the world and return to its human owner.
- The coins travel by swapping hosts.
- Human hosts seek to improve the chances of receiving their original coin by exchanging coins with other users.
- Coins can travel in two ways: they are either swapped by their hosts or initiate their own swaps and escape.
- Coins travel through geographic space.
- Geolocation is used at intervals to identify every coin’s position and coins capture data on their location.
- To complete their mission coins must traverse all longitudes of the globe; they are born with a primary direction of travel, east or west. Berlin edition can travel both ways.

## The journey

Seen from the coin’s perspective, the app records and visualizes every step of an individual coin’s journey around the world and displays it to the user for as long as they host that coin.

## My coin

Following the first swap, a user’s original coin (my coin) will leave them. It will only return once it has completed its mission of circling the world. While it’s away, users will

be able to track the position and progress of their coin. But only when the mission is complete, will the full journey of their original coin be available, displayed as a textual and visual journey of all the locations visited.

### Hosted coins

Through swaps users will get to host several coins. Anyone receiving a coin has access to the log of its journey, a sequence of places visited seen through the coin's 'eyes'. Whenever a coin moves away or is swapped the story of its journey goes with it.

### Two views

A MOEDA combines mobile and desktop views. Users interact with the system via a mobile app where they can swap coins, access visual journeys of their hosted coins and track the position of their original coin.

The desktop offers a God's-eye view of the system where users can see all the coin/human teams in the world displayed on a map. By zooming in and out they can follow each team's status, track their original coin and search for strategic swaps.

### City editions

The A MOEDA software is released in three city-centric editions: Lisbon, Liverpool and Berlin. Which of these editions the user receives on download is random. Each of the three editions has a specific visual language that displays the diary of the coin's journey. Through swaps users host other editions.

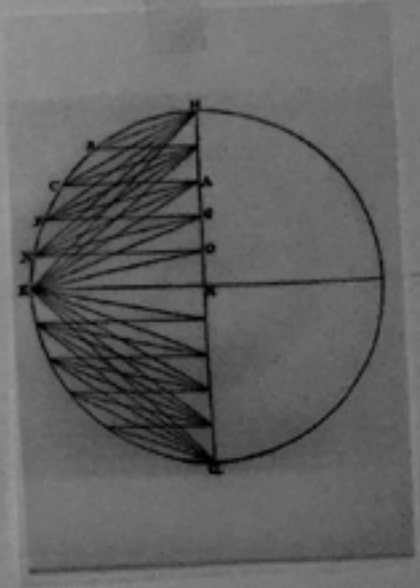
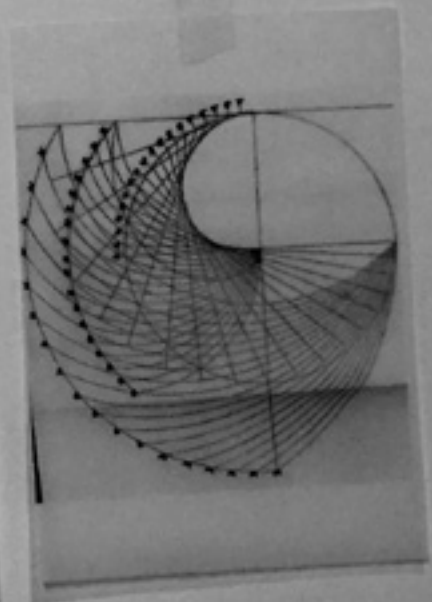
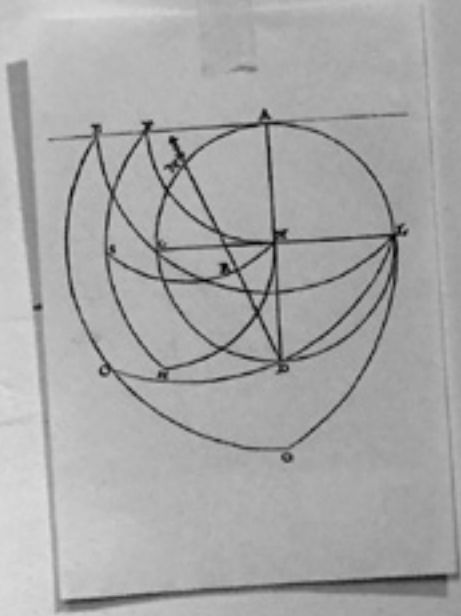
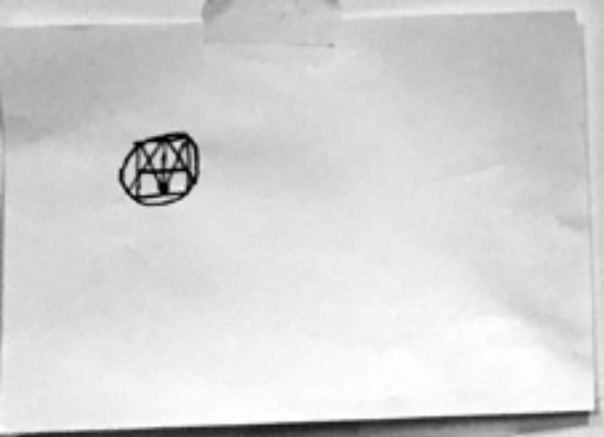
## Features

- shake your device to swap with other coin/human teams
- swipe back and forward to access a visual diary of your hosted coin's journey
- pinch to zoom in and out of visualizations
- save an image of the visualization at any time.

[www.amoeda.eu](http://www.amoeda.eu)



WANDER LUST  
GENDER LESS



Jack Donaghyman

"Man walks in a straight line because he has a goal and knows where he is going. He has made up his mind to reach some particular place and goes straight to it. The pack-donkey wanders along, merrily as a lark in his scabby-trained and distracted fashion. He stops in order to avoid the larger stones, or to ease the cart, or to gain a little shade. He takes the line of least resistance.

But man governs his feelings by his reason. He keeps his feelings and instincts in check, subordinating them to the aim he has in view. He rules the brute creation by his intelligence. His intelligence formulates laws which are the product of experience. His experience is born of pain. Man works in order that he not perish in order that production to be possible, a law of conduct is essential, the less of experience must be observed. Man must consider the result in advance.

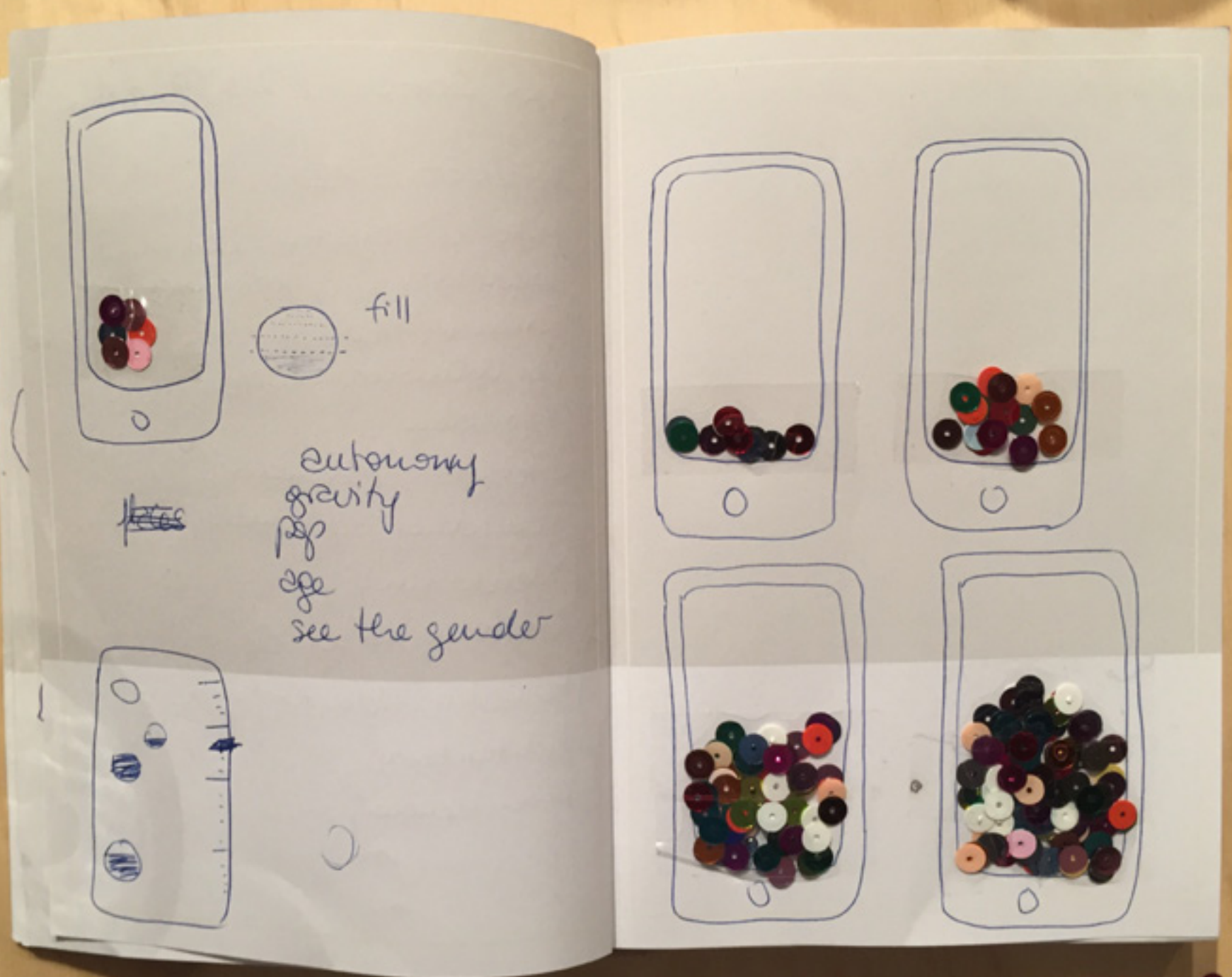
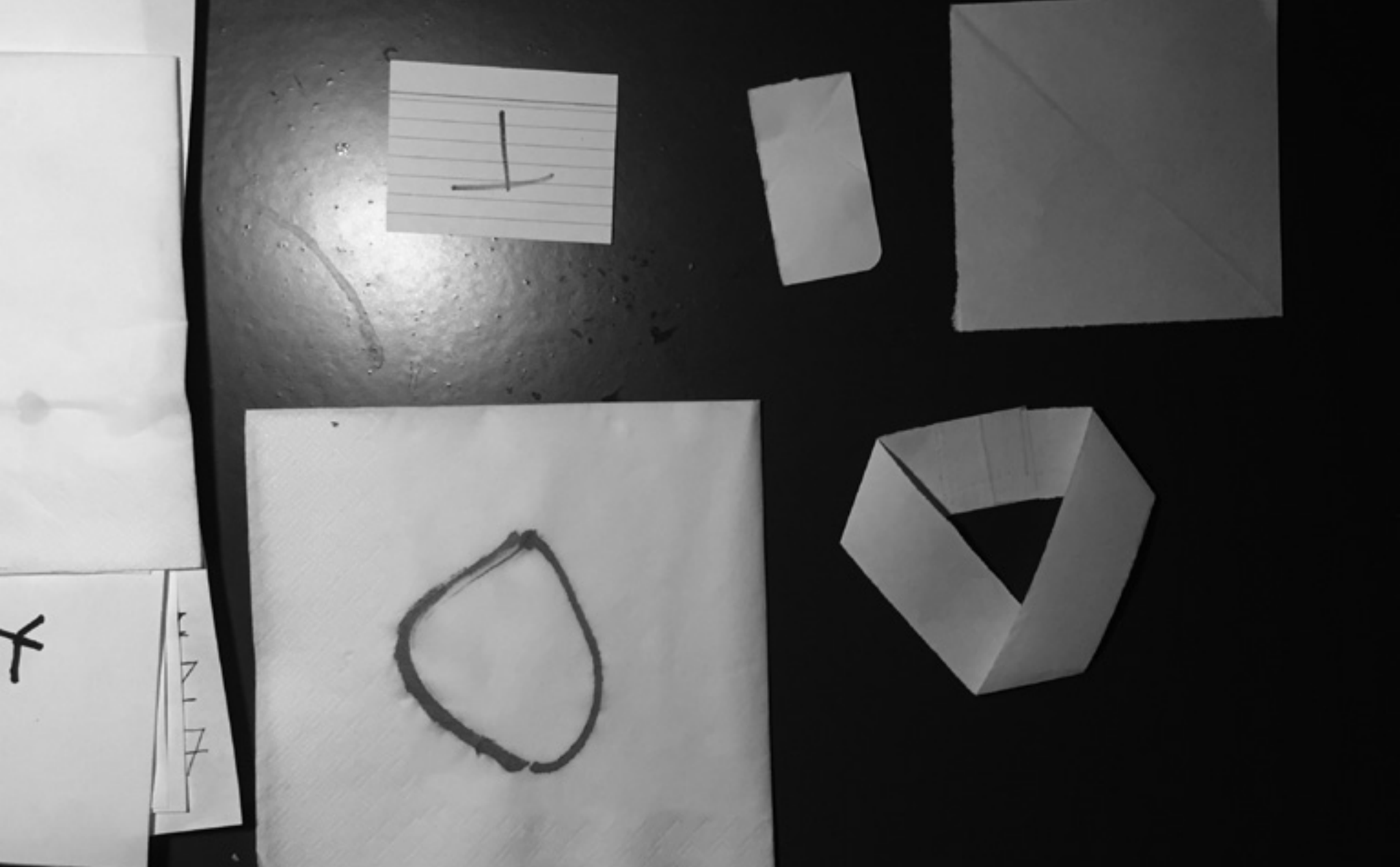
But the pack-donkey thinks of nothing at all, except what will save his trouble."

Le Corbusier, The City of Tomorrow, p. 11-12

W U R S T L A D E N







RESURGENT  
ALTERNATIVE  
SOLIDARITY  
PRIDE  
PEACOCKING  
PLAYFUL

DUTY



- FLUID (PUBLIC TRANSPORT)  
↳ LIQUID

A BERLIN  
DIALECT

- ANTI-AUTHORITARIAN

- BEZIRK / KIEZOPHRENIA

↳ DECENTER

↳ EAST/WEST?

- QUEER

- NODAL / ATTRACTIVE

- THE SOCIAL

- TRANSITORY (OPEN-ENDED)

BERLINER LUFT: NO MAN'S LAND IS STRUGGLING TO GET TOGETHER.

~~transit,~~  
~~baroque~~

POOR BUT SEXY DINOSAUR STUFFED WITH

\* COLAINE — SELF MEDICATION?





Visual  
numeric

Score  
Multiplier  
for maturity  
of coin

20%  
uncertainty  
of my maturity

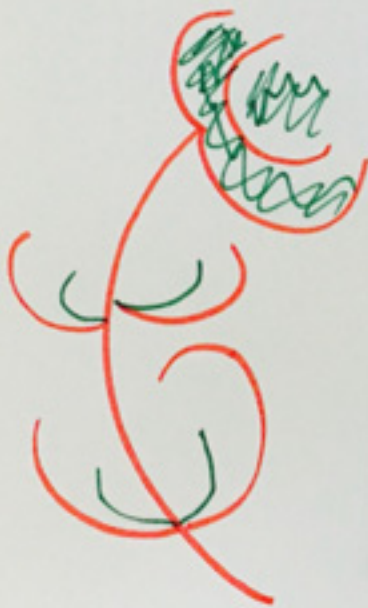
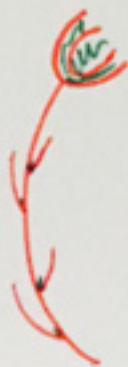
wants to be wanted  
desired  
make itself attractive

ex ← encouraging  
personal  
encounters  
→ generative → reward

Peacock

Notches on  
Bedpost.

"collecting  
humans."



CHIPS CHIPS CHIPS CHIPS  
CHIPS CHIPS CHIPS  
CHIPS CHIPS

CHIPS CHIPS  
CHIPS



GO'ED  
GO'ED  
GO'ED

## How to Talk Like a Machine

*Yuri Sousa Lopes Pereira*

*“That’s not me making that noise, it’s the mask!”*  
– Candace Payne, the Chewbacca Mom

1. Remember. The arrival of Virtual Reality as a mainstream storytelling medium reignited the conversation about depth, formats, tone, perspective, the definition and the role of the audience and what it can do with or in the story. VR was but the latest addition to this on-going and possibly never-ending debate about how we immerse ourselves in fiction – the search for the ultimate language with which to build better and more complex worlds. The blurring of the line between real and fake, their endless remix, became the general framework for thinking about any type of story. There were consequences.

2. Behold. In order to teach computers to understand us, we began to speak like them. The deployment of artificial intelligence and machine learning in every aspect of networked human communications introduced us to a different kind of language, a different kind of participant in our intimate and public conversations. Just as the figure of the narrator has become a canonical and fundamental element in previous eras, mediums and genres, the figure of the digital assistant has emerged as the most influential narrative device in 21st century interactive fiction and

product design. It has voice, tone, and many personalities. All the major tech/media platforms have welcomed, in their ambient-computing product strategies, at least some version of these new voices. We are guided in our lives. We recognize and expect that guidance in our media-powered collective stories.

3. Acknowledge. Digital agents are made to sound subservient in their enactment of scripts, instructions, and in all kinds of increasingly generative interactions. This subservience has a very long history in popular culture and in Computer Science: the dream of artificial slaves is at least as old as the dream of artificial intelligence. The “fantasy of the magical servant” confronts us with an ethical as much as a creative challenge which goes beyond the automation of tasks and the chat interfaces of bot platforms. It requires that we add more elements to the design of fictional systems so that they can better inform and influence their real-world counterparts—and vice-versa. We must call upon the notion of dignity, the quality of being worthy of honor or respect, to help us invent complex digital characters.

4. Perform. Ventriloquism, originally, was a religious practice. The name comes from the Latin for “to speak from the stomach”. In ancient Greece, the ventriloquist was the performer and the interpreter of noises in her stomach, thought to originate from the unliving or from the future. To throw one’s voice in this manner was both a form of divination and of storytelling. The masks worn by our networked informational ambient systems must be animated by a measured sense of the occult, the prophetic and the spectacular. We must lend them a touch of pro-

found mystique and instill in them a flair for the dramatic. We must do this in order to blow open the Pandora's box of AI-related and AI-powered stories, to infuse pop culture with a multitude of influential characters, to create a canon that will inspire the future. The ventriloquist is eloquent because she walks the thin line between masterful illusions and the suspension of disbelief. She is influential because her voices are displaced, distributed, and networked.

5. Educate. Machines are our intellectual progeny, our “mind children”. In product design and in interactive fiction—and at this point it might be useful to ask if there is any difference between the two—there must be a space reserved for more than machine training. These expert systems, like us, are always in a process of becoming. They evolve and become increasingly capable and will one day, like children, venture out alone into the big bad world. For the sake of their safety, enjoyment, and fulfillment—and our own—we'd be wise to take on the role of responsible and caring educators.

Twist your tongue, throw your voice, tell a story. Let the mask do the talking.

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MURRAY, J. 2011. *Inventing the Medium: Principles of Interaction Design as a Cultural Practice*. Cambridge, MA: The MIT Press.

This text is an abridged version of a longer essay with the same title, [here](#).



Wordcoin  
*Diogo da Cruz*

What if a coin could talk? ○

I'll tell you everything  
I want! Can you spread  
it around the world,  
PLEASE?





H A C

word COIN coin

human FOR A currency

necessity WORD contingency

$$\text{human} = \frac{\text{necessity} \times \text{currency}}{\text{A contingency}}$$

WORD  $x = \text{contingency}$

$$\lim_{x \rightarrow \infty} \left( \frac{\text{necessity} \times \text{currency}}{x} \right) = 0 = \text{human}$$

$$\lim_{x \rightarrow 0^+} \left( \frac{\text{necessity} \times \text{currency}}{x} \right) = \infty = \text{human}$$

Oh I wish I would be a coin  
gambling my love around the world  
Oh I wish one day you'll join  
warming up this heart so cold

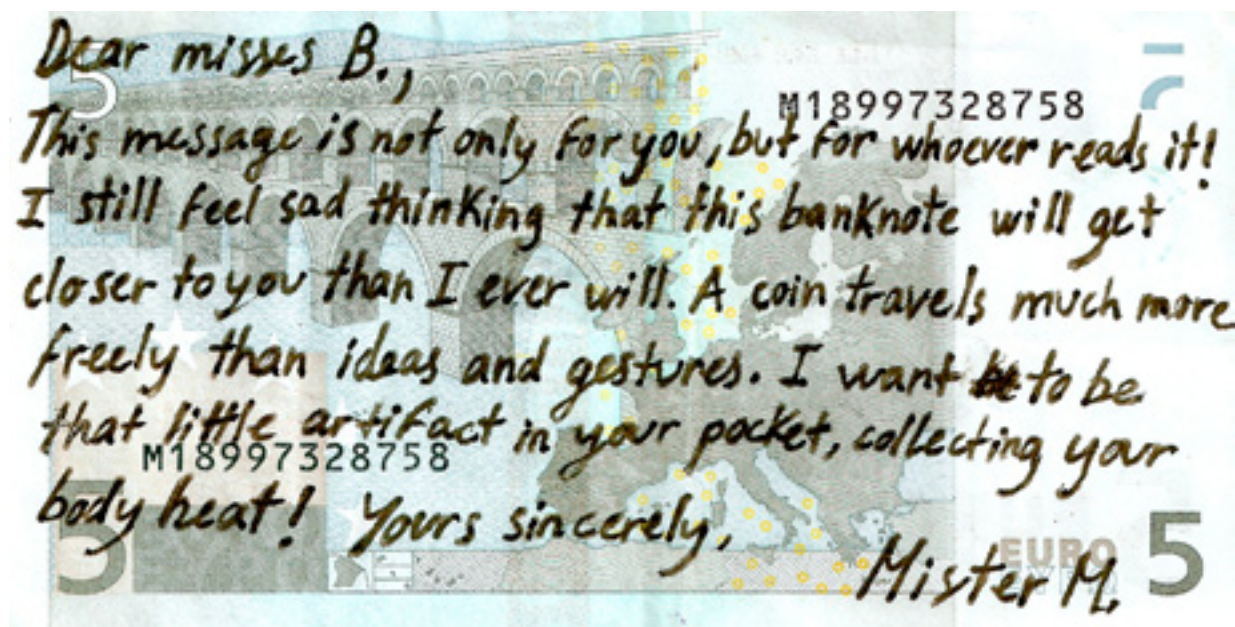
Oh how wonderful it would be  
In the contingency of a currency  
Oh how nice it is to be free  
in the closed market of world policy

**My love I'm so close to you now  
I've been exchanged ten times in my last round  
My love is made of silver and gold  
be sure my fellys for you won't get old**

Oh I want to be that metal piece  
catching the warmth of people's hands  
Oh I want to be flipped and twisted  
being the agent for probable ends

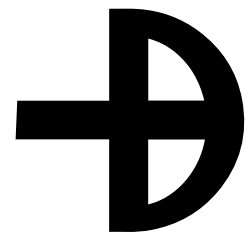
Oh I would like to get in that dirty way  
of the beggar, gambler and business man  
Oh I would like to travel by plain  
Inside a leather briefcase of a bank

My ideas are so precious, though  
they still don't bring me money  
I'd like to make them circulate  
As if they were coins, honey





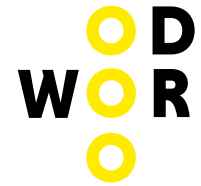
developed by



D+ art projects

## What we have to say makes us what we are!

Our thoughts and ideas are precious! However they are often not given the appropriate value. The fast rhythm of the online word has lead to a general negligence towards the way we share our thoughts, with a poor power of argumentation. Moreover, the contingency of the online medium doesn't let us control the impact of our words, that end up many times completely lost in the enormous amount of information of the internet. The *D+ art projects* team cares for the structure and impact of your thoughts! We are very proud to announce our ongoing research in the development of a wonderful piece of hardware: the **WORDCOIN** filter. With this piece you will be able to filter your raw and careless thoughts into clear and valuable messages, encrypted in a coin that can freely circulate around the world (much more efficient than likes or shares). Your projects will finally get the attention they need! More details coming soon...



**FOR SOME REASON,  
COINS APPEAR WHEN  
YOU SMASH ENEMIES!  
DON'T THINK ABOUT  
IT TOO HARD,  
EINSTEIN! THERE ARE  
SOME SUPERNATURAL  
PHENOMENA IN THE  
WORLD THAT JUST  
CAN'T BE EXPLAINED!!**

**WARIO LAND 4  
INSTRUCTION BOOKLET P.27**



## How The Internet Of Things Shaped My Experience

*Patrícia Gouveia*

In 2000 I worked for three months in a speech recognition American company established in Lisbon. At that time we were testing an autonomous software for intelligent ticket selling, among other possibilities. The company went bankrupt after more or less six months. We were settled in a very fancy office with a terrace and a nice view. It was my first experience with start ups bubbles and their short, sometimes very short, term cycle. Life went smoothly after a few more ups and downs with web and gaming related new businesses. The market was stimulating and I decided to work as a freelancer in arts and design multimedia projects, from net to CD-Rom art and design.

Interactive scripts and non linear narratives were just about to become a brand new field and I wanted to explore every single path of it. I wanted to write parallel paths with playful stories; and I wanted to create images with pixels and digital brushes instead of oil and canvas as I did fine arts as a student. I wanted to merge arts and design and to understand machine language. I learned some programming basics and worked with programmers. Among other things I challenged myself to team work with people who had different backgrounds and came from different areas. From architecture to cinema through history and philosophy, everything was open to reinterpreta-



tion and the digital reinvented my own sense of self. Step by step I scanned myself and I became part of the web.

As a new web reborn digital object I could play freely with people around the globe. I could share my blog writings with a lot more human beings and travel cyberspace as a semi autonomous agent. I became mouse, the mice from mouseland. The fiction started to take care of my body. I lost flesh and blood presence but I could let my inner character engage online in a new manner. I could map my interactions in a dynamic visualization around the planet. I gained ubiquity, like a machine, I could travel the world from my room, receiving information from far away, like a zombie, out of real space, immersed in an alternate reality game (cf. Gouveia, 2015: 147 – 56). How many more stories would I be able to tell?

A brand new type of relation between humans and machines emerged but we still need to convert information in shared experience. As Adrian Cheok states, “we need to use touch, taste and smell to really create a sense of presence in the virtual world. That’s what I call experience communication: not just sharing information, but sharing your experience.” (Soo, 2016: online). In the age of the experience, machines started a dance with us humans. The goal was to travel the world experiences together. Their closed systems became decentralized, black boxes turned to the Internet of Things (IoT) and objects immersed themselves in computation. Home automation gave place to incremental learning and code is no longer code. Oriented instructions or language research and development gave place to machine learning. According to Jason Tanz, “in

traditional programming, an engineer writes explicit, step-by-step instructions for the computer to follow. With machine learning, programmers don't encode computers with instructions. They train them. If you want to teach a neural network to recognize a cat, for instance, you don't tell it to look for whiskers, ears, fur, and eyes. You simply show it thousands and thousands of photos of cats, and eventually it works things out. If it keeps misclassifying foxes as cats, you don't rewrite the code. You just keep coaching it." (Tanz, 2016: online)

Systems of knowledge are placed everywhere, from health services to responsive interfaces, from day to day shopping devices to gaming interactions. In 2008, Mark S. Meadows, wanted to create an intelligent avatar for his Second Life persona (Meadows, 2008), a smart artifact that could go on and keep playing, replacing people in some of the gaming tasks. While we, the human beings, were off of the game, interacting in the real world, something could keep things running smoothly. Some years after, Mark S. Meadows created a company where avatars could interact with patients to help them diagnose some diseases. Start ups and entrepreneurship everywhere, business as usual. Meanwhile my fictional scanning character continue to develop his/hers interactions around the world.

Can we speak with a machine? Can we speak with humans? (Silva, 2011: 73 – 77) Can machines tell us their stories? Can we tell them our stories? From virtual fake psychiatrists, like the Weizenbaum Eliza, to Searle Chinese room argument, where humans and machines were following instructions and orders, to dynamic systems where

both interact with each other in a shared experience. If machines gain a shared world to travel they might write their own fictions. Speaking with humans is sometimes a difficult task, lapsus linguae are common sense, if there is a lack of shared memories or experiences, communication can be difficult. Memories using artifacts or objects as mediation create new ways of telling stories. In the age of the experience, machines are dancing with us.

Meanwhile I reached an accurate scanner of myself to work and play online freely.

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# we're the connection



## 1 - Wallow Tower 2

**Description:** Just like its other friends Wallow Home 1 & 2, and Wallow Tower 1, this new iteration reminds us that there's never been a better time.

**Geography:** The Pterios Miles is really a devil fish, but its Acetylcholine has mutated in the Caribbean Sea in unique and alien ways, elevating us from homes to towers for perpetual drift.

**Perspiration Level:** Overheated observations creates overheated bodies, Wallow Tower 2 gifts you spatial access into your all too humid self.



## 2 - Swallow Internet 2001

**Description:** Do you wonder why we are always suffering? Now with Swallow Internet 2001, you might find someone to ponder such questions with and much more!

**Geography:** From the prolific seeds of Halophila Stipulacea found in abundance across the Mediterranean Sea (also considered as one of the most invasive species in Europe). Now we help you help the environment.

**Perspiration Level:** Ever fantasized how juicy the Nile's green mangoes are? Swallow Swallow Internet 2001 and find out.



## 3 - Palm Effervescence

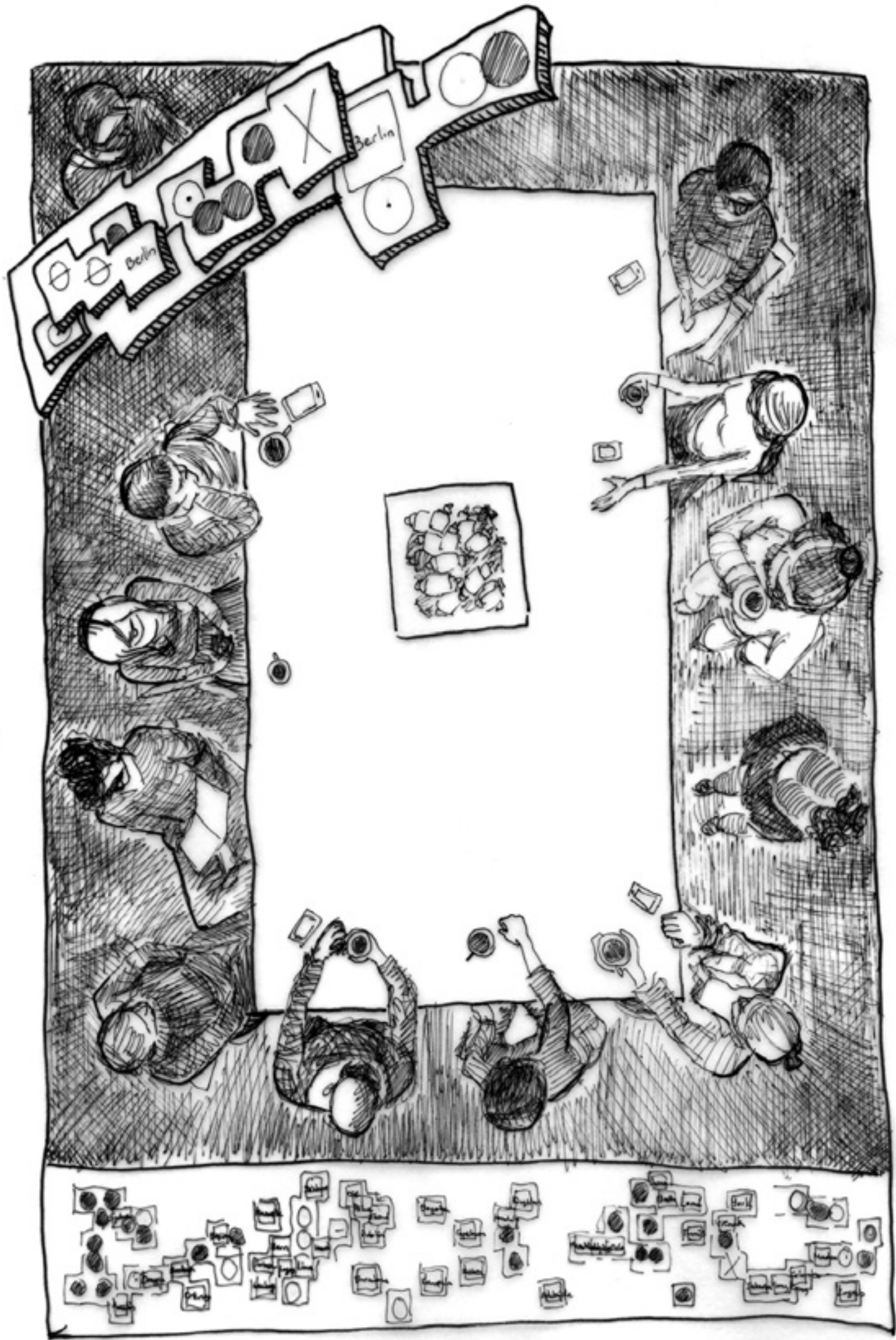
**Description:** Do you feel like you have no ancestry whatsoever? Unlike others, your behind isn't backed up by warriors, poets, diplomats and musicians. Come and feel others like you!

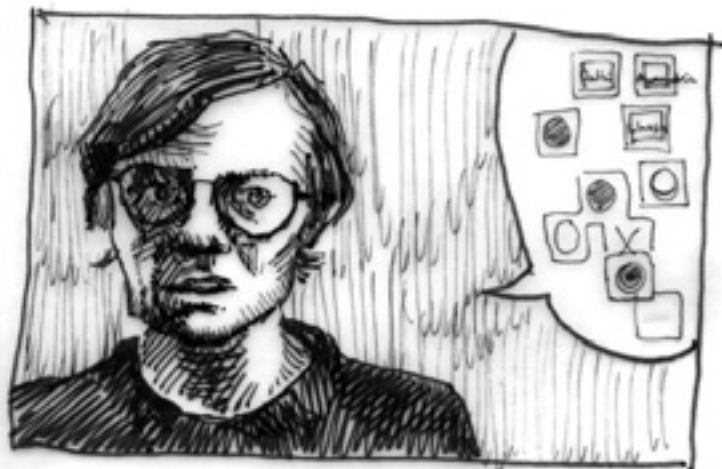
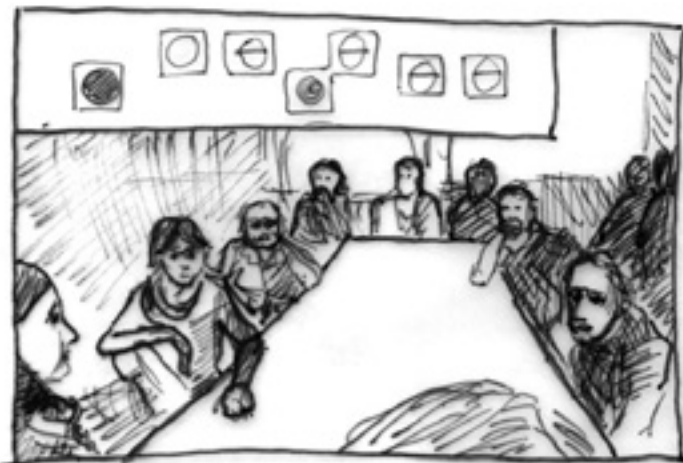
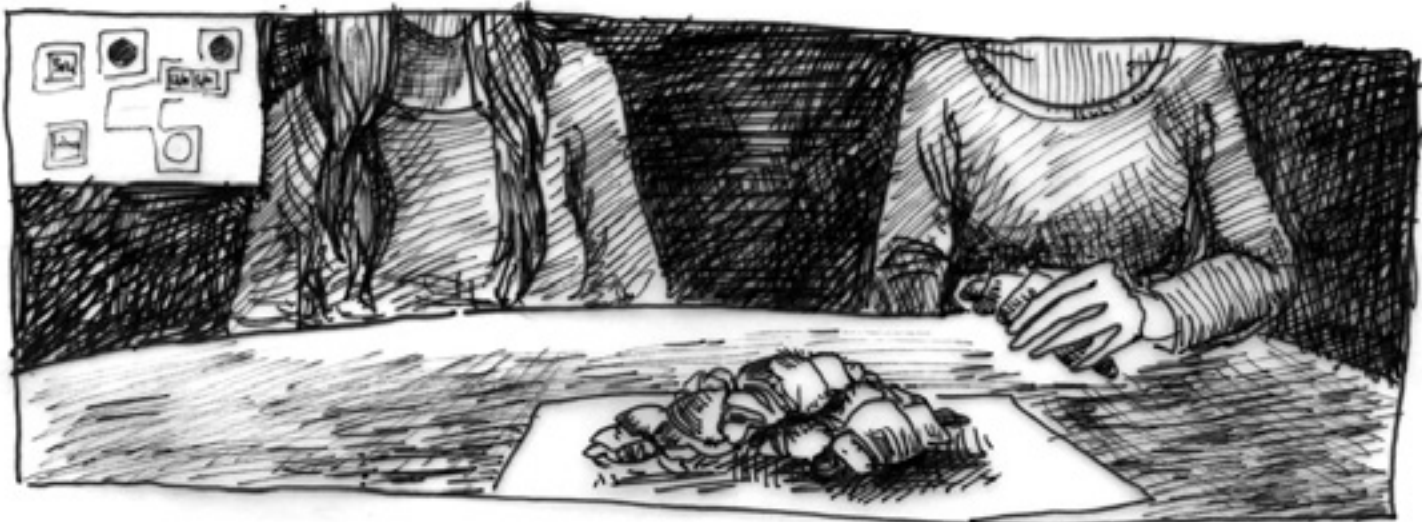
**Geography:** Portunus Segnis off the coast of Mauritius produces a particular salinity that seems to be especially powerful for sensates belonging and traversing the Indian Ocean.

**Perspiration Levels:** Do ideas around fixity trouble you? Soil, property, roots, territory -- blekh. Palm Effervescence, in return, is about emancipatory drowning, propelling you through our vibrant wide wet world.



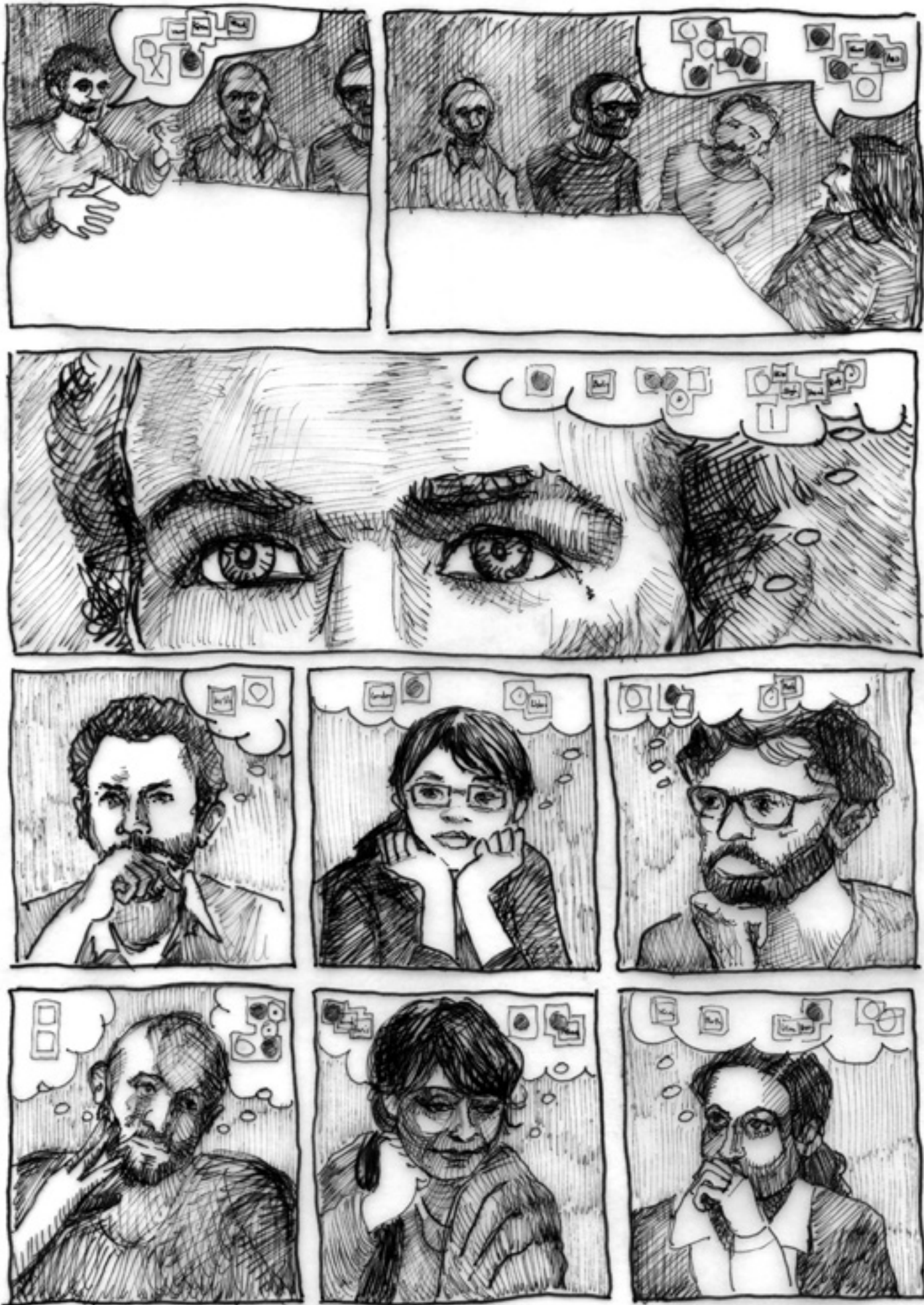
Comic Strip  
*Lauren Moffat*

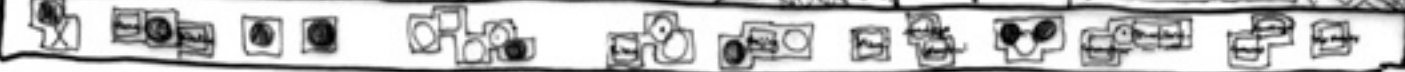
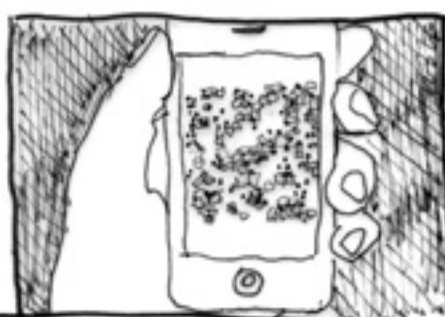
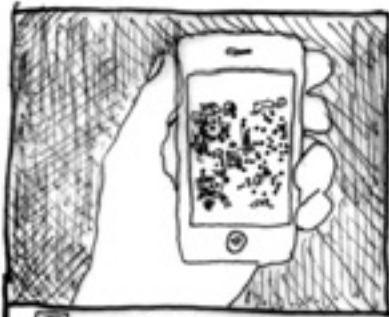
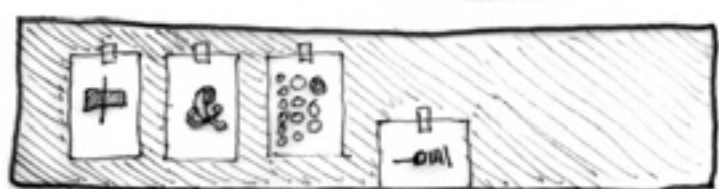
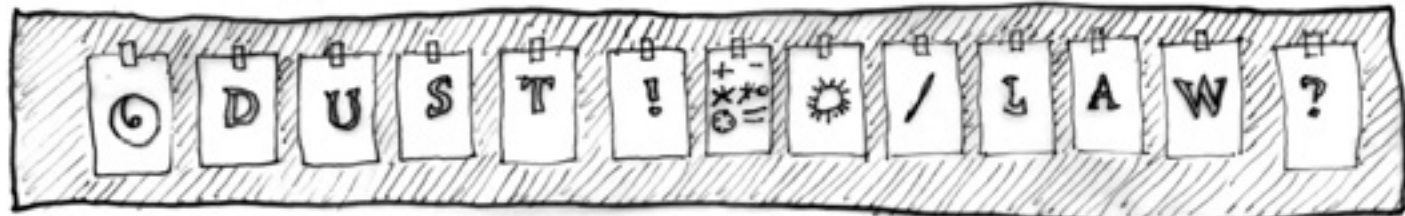












## Daydreaming in an A MOEDA Workshop

*Alex Pearl*

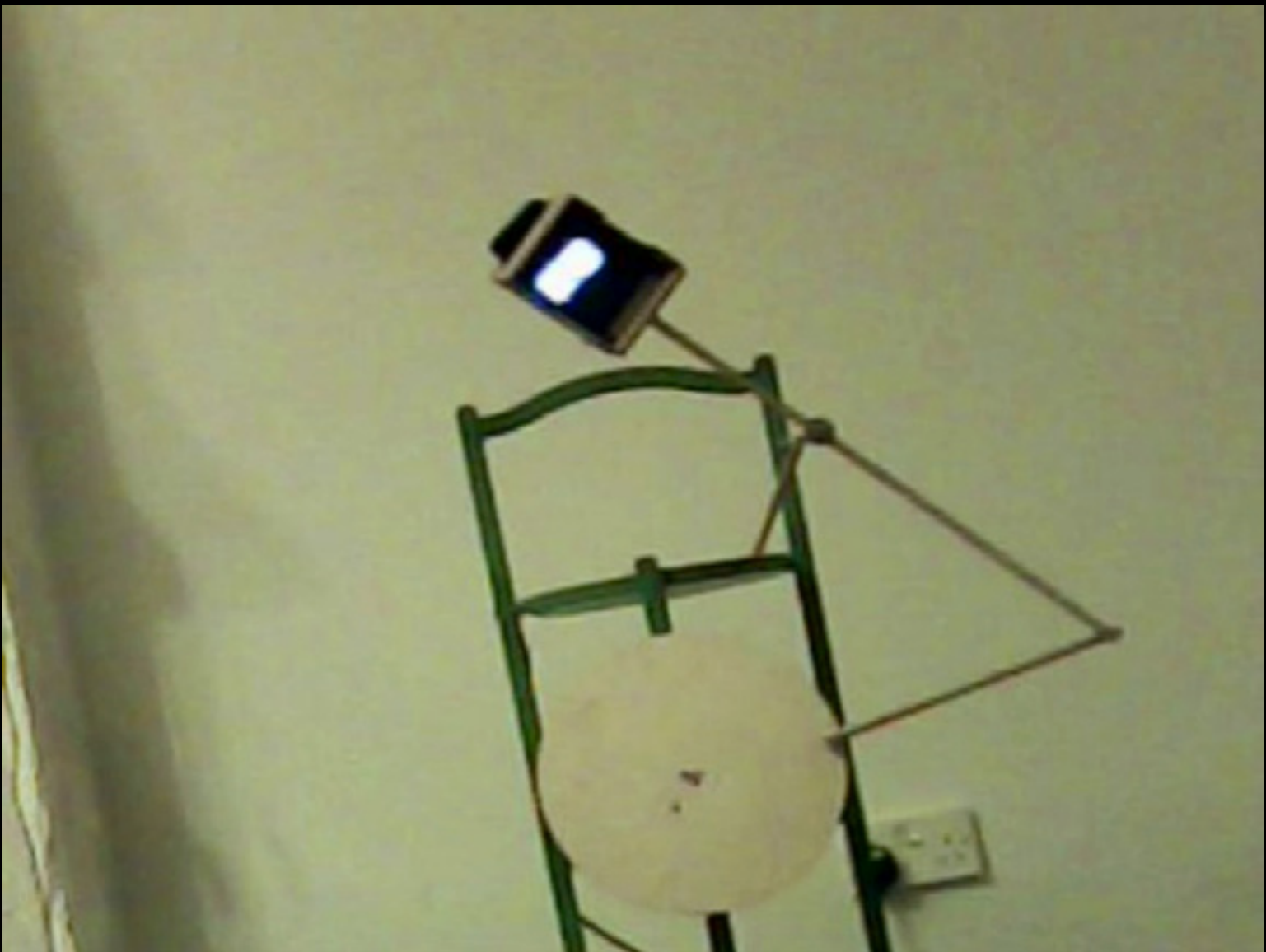
Right, so I have this coin. It's not a real coin but an electronic coin, a sort of coin avatar. The coin avatar desires travel, it wants to get away from my phone and into someone else's phone. But here's the rub, I have to shake my phone to make the coin jump and I have to shake it lots to make it go further. Ok, so far so good, but I have been told that even after vigorous shaking I will still have a coin. Apparently the first coin, my coin, only makes a swap with another coin. So I will end up with someone else's coin.

This all seems a bit of a hassle and why do I have to be involved anyway?

So I will make a machine.

The Phone Shaker shakes the phone for you. It is rather laconic in its action but can be left for hours at a time performing one shake every six seconds. So, if you have pointed the machine in the right direction (did I mention you have to be facing in the right direction?) the chances are your coin will jump (or rather swap), and you need never know any more about it.





Liverpool Day 1  
*Charlotte Seebeck*

liverpool's heart has undergone plastic bypass surgery  
me entry at 5:34  
am rainbow icing in the paving gutters  
too dawny and void of coffee places for jokes

yet a recurring epiphany: hot latte drinks are more  
comforting when ordered with soya milk.

in fact:

this anabolic state confining my spirit  
a faint reminiscence of william defoe promises  
this to be the last slide and oh, i should skip this one.  
er trägt seit 21 jahren die selbe brille  
das finde ich: remarkable.

recapitulating latour strangely helps  
(we have never been modern)

the twocat motive seems to be an itinerant thing;  
the liverpool ones look endearingly chubby  
generously sharing the muchlongedfor couch  
(a truely good host has both crunchy and smooth peanut  
butter)  
do cats dream as much of data as data dreams of cats?

The Coin In Three Acts  
*Ira Hadžić*

The  
Coin  
in  
Three  
Acts

1. SUDDENLY

Suddenly,

enthusiasm leave the  
room to become  
integrated in  
purposeful depictions  
of moral intensity.  
There remains a real  
life object: a coin.

The coin likes to hide its face  
at first by turning  
towards the corner of  
the space. Being a real  
life object is a life  
of quiet desperation.

The coin desires to seek the  
element of value to  
feel that it fully  
exists. The search for  
such an element leads  
in several unknown  
directions.

If not having an  
exclusive nightmare at  
3:30a.m.

The coin

dreams about:  
a) fragments that are  
mixed with the  
whole;  
b) moments that are  
separated through  
intervals;  
c) signals that are  
sent out by a  
stranger without  
knowing who will  
receive them.

Now and again,

The coin

pretends to be a  
number.



2. SEVEN

7

9

6

5

1

4

8

3

2

0

3. WHO

SOUND OF SIGNALS IN MORSE CODE:

QRZ Who is calling me?

QRL Are you busy?

QRU Have you got anything for me?

PAUSE

QRN Are the atmospherics strong?

QSB Are my signals fading?

PAUSE

QRX When will you call me again?

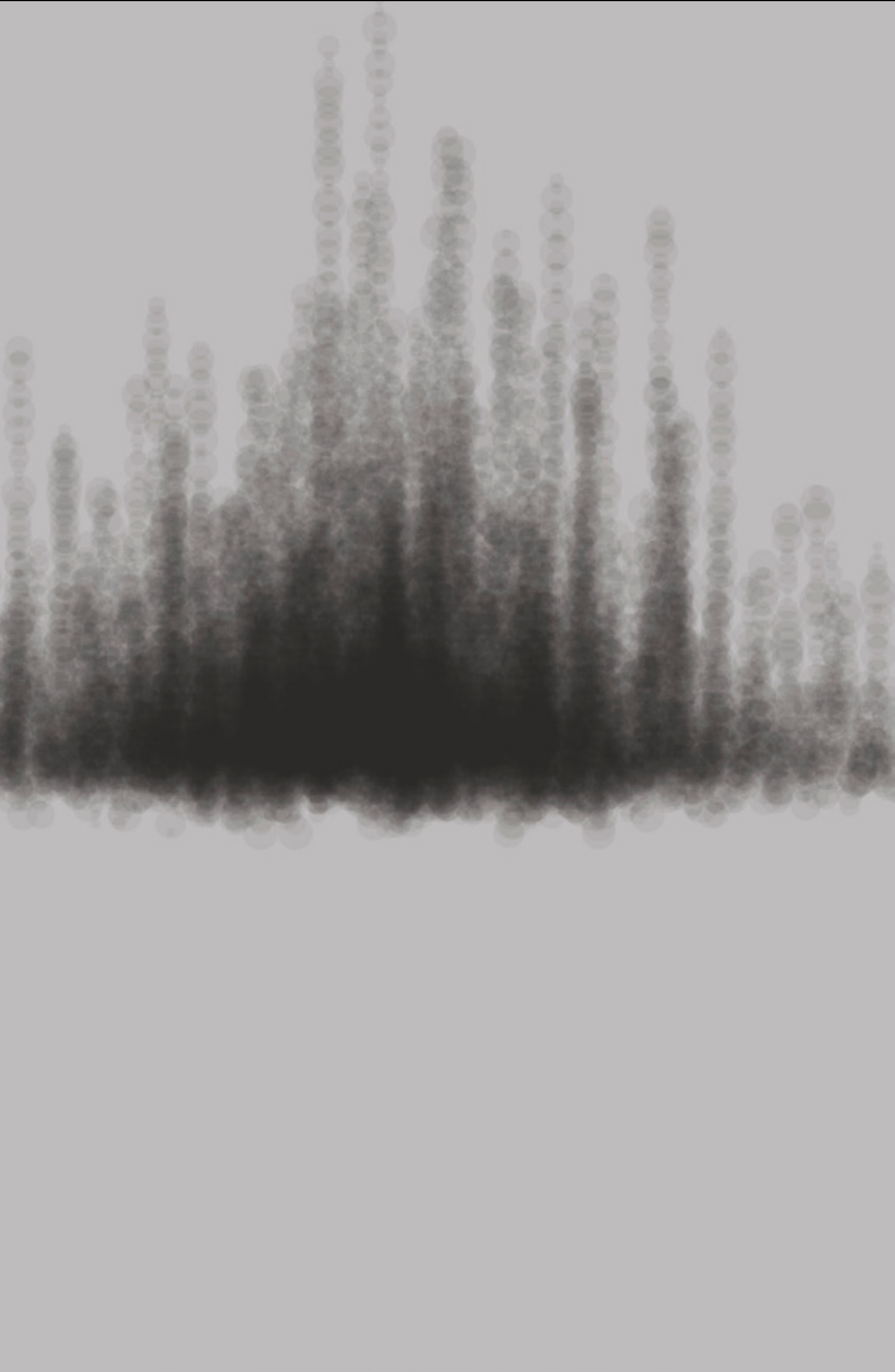
QRV Are you ready?

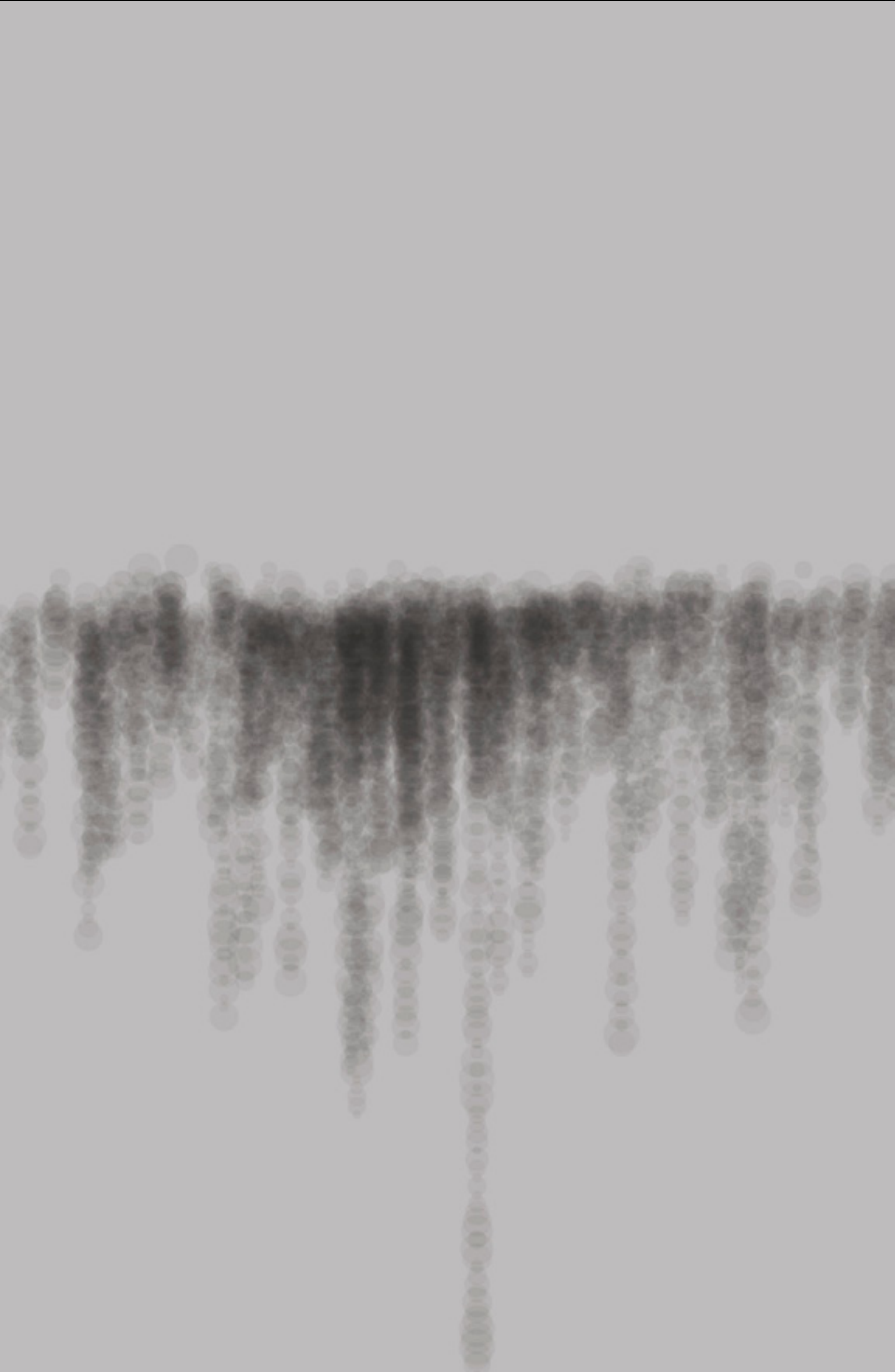
PAUSE

QRC What is your true bearing?

THE END

Untitled  
*Catarina Lee*





Meeting Notes  
*Ashiq Khondker and John Holten*

## **If Hello hello Center Lost in Translation**

### **My Name Is John Holton Align opening statement**

#### **Opening statement**

### **My name is Archie Bunker. I'm sitting here with John Elton talking into Google Document voice recognition future**

So we're going to talk about the workshop from last November a time in which we imagined the language and personality of a digital artefact and coin and so what's nice about this scenario is that we are also being acted upon the personality of this digital future voice recognition feature. ask asking a question to start what was your interest in the workshop General ideas around if you had any next line

### **I suppose my first job was that is something to fill in the time during unemployment**

An interesting point. that's interesting because it's one of the Ambitions of the workshop was to try and maybe look at new digital media such as mobile phone app technology and instead of looking at a purity from a commercial point of view like a start of what we looked at it from a more egalitarian point of view or perhaps just none commercial so that's totally in keeping with the tradition of passing the time and now you can potentially a speak a little bit about what you remember from the beginning so the workshop.

**I remember a Motley Crew of all kinds. Left for 5 days in a row weekdays and it was unusual because it followed a nine-to-five type schedule 5 days a week wake up in the morning comma and it's some type of startup culture that's a part of Berlin that we could participate in even though most of us aren't from that background post up**

Yeah it was Exit I mean to say nice it was nice. acid or basic premise of the workshop was to imagine this digital or the fact that they going to have those language that was unique to the city of Berlin and the group of people that met at the workshop I guess and also a personality that somehow mirrored The city So yes this group then proceeded to introduce themselves and we had an issue number of sessions on the workings of the internet of things and we kind of look to a house internet-connected devices such as computers and phones have the potential to take on their own private lives I guess somehow if I remember correctly and again to come back to this cell for a moment that we have with talking into this machine it was kind of interesting to think how so often humans think that they can affect the device that they use but actually what a lot of commercial companies and so on link and in fact used to sell their devices is that the device will affect the human. so I guess the question became if devices can have Agency on her own and if so what that agency would look like and sound like.

**I mean kind of like right now we're playing with agency of Google dictation and playing along with its mistakes missing off of it delete delete delete delete Roofing off of it risk riff ing**

**And we have less energy delete agency? Are we always or aren't we always just drifting off all devices anyways and the developers who designed these devices based on user Behavior models such as the behavior we tried to impose on this autonomous on my way to .8 + 30 go to next line**

The real name you gave to the coin of on my way. because of course the coin is traveling around the world in its own game that is playing independent of both humans and it's true that so much of what we think remove iPhone devices do have to do it because there's simply no other way one thing I remember from the workshop is



the fact that so much of what we use on a day-to-day basis doesn't necessarily have to be the way it is just the result of many decisions made by many start of people in different companies that was pretty interesting I guess. I'm not sure if what we created was it anyway Improvement. But at least at least we had to tell him about what the city meant for a digital application. What is the number of activities relating to bold that the city and the language of the city do you want to talk about any memories you have of these either outside or inside the office that the workshop took place in. Align?

**Remember walking around Rick's doors go around these old houses from the 1500 and secret courtyards hidden playgrounds behind Secret Gardens alleyways where there a lot of people not from Berlin are there was there was like slightly less than that people have two people where are visiting but for all of us it was like a tourist experience and walking around in a group of people after talking about a digital entity that runs the planet, with that in mind I wonder if it did change how we approach these new locations it sounds like Sarah Palin kind of runoff rambling**

Maybe it's not Sarah Palin but more like Sarah Palin's speech writer which might in fact be a crazy robot machine sent from another planet. but no the idea of the Walk was an actual fact to try and do exactly like you say which was maybe experience the neighborhood that we all live in as perhaps digital a self-aware entity might which is very difficult thing to imagine because the neighborhood so you meant the other idea was to try and find elevation which would be equal to the gravitational disturbance which was hard to find because Berlin was is so flat but we went up the stairs to the top of car stuff and talk about how gravity could potentially affect these coins they move around the world looking for gravitational change that'll be one way that the line moves around ..

**And we were shown a map of the world's gravitational field and how it's not an even appear as we imagined it to be it. It fluctuates fastly around the planet with snow 6 pattern and this Workshop was held before the announcement of the confirmation of Einstein gravitational wave theory comma the proof of gravity waves from two colliding binary black holes. Is the speed of light relative?**

*Joanna Brindon*

To blame is to assign responsibility for a negative situation or phenomenon. An old word, with its root in ecclesiastical Latin, it stems from *blasphemare*, a variant of *blaspheme*: *to speak irreverently of sacred things*. Appropriate then that the phrase: *I blame the Atlantic* was said by a Liverpudlian in a lift, ascending. The lift was in FACT, a tower in the heart of the city, bad weather the cause of the remark.

I couldn't tell you what's sacred to Liverpool, to the people there; mine was a fleeting trip and most of it spent with newcomers. I did visit one of the two cathedrals, twice. The first was early one morning and accompanied by my host: a bouncer, an ex cage fighter imported from Belfast with an admirable sense of hospitality. We strolled through the sunken grounds of the protestant church. At its eastern end we entered a blackened tunnel hewn from green rock and wound our way up from cemetery to street. After navigating in silence my guide declared his baseball cap *a godsend* – bright orange and worn low – and that *the punters never recognized him when he had it on*. I wondered if they would want to, a gatekeeper without a gate.

In the car he drove fast, a pre-breakfast tour stopping to point out views of football grounds, first Anfield then Goodison Park where Everton play. He showed me the lanes that ran between the two and where trouble might begin. From the top of town we sped down along the waterfront, past repurposed warehouses glinting in the sun, their wooden shutters replaced by glass. "That's where *Captain America* was filmed", he told me, pointing at Tate Liverpool: a layer of CGI transposed on to an old town. "*The Fast and the Furious 6*, you know the scene where..." (I didn't) "...that too."

The tour and my stay over, we said goodbye outside what I took to be another import, *Central Perk* café: one of three in the city, Liverpool's take on the café from US sitcom *Friends*. Except it wasn't official, wasn't approved, it was a home grown appropriation, now closed and replaced by a genuine American chain.

I blame the Atlantic.

Icke in Der Gasse  
*Stephan Groß*

ICKE  
IN DER  
GASSE

WIE ICK  
DIESE  
STADT  
LIEBE  
UND  
HASSE



EU  
NO  
BECO

COMO EU  
AMO

E  
ODEIO

ESSA  
CIDADE

I  
IN THE  
ALLEY

HOW I  
LOVE  
AND  
HATE  
THIS  
CITY

Corkan  
*Sam Skinner*

It was one of Corkan's special activities to maintain a tilt-meter to measure the tilting of the ground owing to the load of tidal water in Liverpool Bay, and also to the internal yielding of the earth to tidal forces.

After his death the tilt-meter was re-calibrated by the Director and Mr. Rossiter, especially with a view to collaborating with Professor Tomaschek, working with the Anglo-Iranian Oil Company on the problem of tilt and variation of gravity.

Liverpool Observatory and Tidal Institute Annual Report  
(Liverpool: C. Tinling and Co, 1940), p. 9.

## Contributors

*Joanna Brinton* b. 1978 Southampton, lives and works London + South West.

Associate Artist, Plymouth University, 2014 – 15, MA Book Arts (with Distinction), Camberwell College of Art, 2013, BA Fine Art, Central St Martins College of Art and Design, 2001. Her research-based practice takes historical objects and events as a lens for examining the present day. Her projects incorporate sculpture, print and collaborative pieces. These often combine so that a publication might act as an alternative voice for an ephemeral work or a sculpture function as a prop for a script or performance. Joanna has recently undertaken commissions for South London Gallery, Battersea Arts Centre and the National Trust.

*Diogo da Cruz* is an artist based in Lisbon, working in an interdisciplinary field of speculation. His work calls into question some certainties and prejudices of our society, through a rigorous and impertinent research about concepts familiar to the general public. Very often he creates symmetric and ironic objects, which end up being part of a performance piece. He is usually late. [www.diogocruz.net](http://www.diogocruz.net)

*Patrícia Gouveia* is Associate Professor at Faculdade de Belas Artes da Universidade de Lisboa and she works in Multimedia Arts and Design since the nineties. Her research focus on playable media, interactive fiction and digital arts as a place of convergence between cinema, music, games, arts



and design. Previously she was Associate Professor at the Interactive Media (Games and Animation) degree at Noroff University College (2014-16) in Kristiansand, Norway, Invited Assistant Professor at FCSH/UNL (2007-14) and Assistant Professor at ULHT (2008-13) in Lisbon. From 2006 to 2014 Patrícia edited the blog Mouseland. In 2010 she published the book *Digital Arts and Games, Aesthetic and Design of Ludic Experience* [Artes e Jogos Digitais, Estética e Design da Experiência Lúdica] (ed. Universitárias Lusófonas), a synthesis of her doctoral thesis and some articles she published.

*Stephan Groß* (\*1979 in Höxter, Germany) studied visual arts and mathematics at the university of Bremen with early computer artist Frieder Nake among others. His works deal with the artistic transformation of print media, visual poetry, video and installation. Showings at the ZKM Karlsruhe, FACT Liverpool, at the International Short Film Festival Hamburg and in national museums and galleries of several countries. Groß lives and works in Berlin.

*Ira Hadžić* (°Sun in Taurus 21°45'16 in house 1) studied Cultural Anthropology. She has been working as a filmmaker, visual artist, on-line editor, was a founding partner of a video production and project space in Berlin... Since 2013 she has been dedicated to writing. irahadzic.com

*Ashiq Khondker* (1981, Pittsburgh, PA) is a person.

*Catarina Lee* is a Portuguese communication designer. She holds an MA in Communication Design and New Media (2014) and a BA in Communication Design (2010) from the Faculty of Fine Arts, University of Lisbon. Her current

research seeks to explore data-based and software-driven audiovisual systems, with a particular interest on the theme of the transmutability of digital data.

*Ahmad Makia* writes and publishes. He is co-founder of THE STATE, an editorial platform based out of Dubai, UAE. He is currently researching Wet Urbanism and Extraterrestrial Civilities.

*Lauren Moffatt* (b. 1982) is an Australian artist working between video, performance and immersive technologies. Her works, often presented in multiple forms, explore contemporary subjectivity and connected bodies as well as the limits between virtual and physical worlds. Over a number of years she has developed a body of work pivoting on stereoscopic photography and video and informed by the history of cinema and broadcast technologies. Lauren is interested in how the dimension of depth in moving image can be used as a storytelling device. Her works have been screened and exhibited most recently at Daegu Art Museum (KOR), Museum Dr. Guislain (BE), SAVVY Contemporary (DE), FACT Liverpool (UK), the Werkleitz Festival (DE) The Sundance Film Festival (US) and at the ZKM (DE). Lauren completed her studies in Australia at the College of Fine Arts in Sydney, and in France at Paris VIII University and Le Fresnoy Studio National des Arts Contemporains. She currently lives and works in Berlin. [lauren-moffatt.net](http://lauren-moffatt.net)

*Alex Pearl's* practice spans video, sculpture, photography, digital media and occasionally even performance. His work plays with ideas of chance, quotidian struggles, loss of control and avoidance of responsibility. He is currently

working on a PhD in partnership with Manchester Metropolitan University and FACT for which he is making a number of machines and films investigating the relationship between mechanical breakdown and anthropomorphism.

*Charlotte Seebeck* grew up in Lower Frankonia and studied contemporary writing and aesthetic communications in Hildesheim and London. Currently she works and travels as a performance artist around Europe.

*Sam Skinner* is an artist and producer currently undertaking a PhD between FACT, Liverpool and Manchester School of Art researching the old Liverpool and Bidston Observatories. He is chair of Working Group 1 of the COST Action on New Materialism, co-director of Torque the experimental publishing project, and director of Thamesmead Arts Festival.

The text presented here uses a digital version of the Doves Press typeface, the entire fount of which was infamously dropped off Hammersmith Bridge into the Thames by its creator T. J. Cobden-Sanderson following a disagreement with his collaborator.

*Yuri Sousa Lopes Pereira* is a writer. He cares deeply about communications, the digital universe, art, music, and politics. [chumbo.net](http://chumbo.net)

*The Swallowable Coin*, Blue Sud's first product, is a series of capsules that when consumed activate and expand the subjects' limbic system. These coin-capsules are scentless, but when felt by humans they produce unique, personalized odors. Perspiration from the subjects' skin coa-

lesces with the capsule's uniquely engineered marine atoms gaining two negative electrons from skin oils which decompose to create a particular smell. When ingested, the subject begins to perspire and their sense of smell is alleviated and is thus able to locate and sense other Sensates.

## Project Partners

CADA is an art group that makes software for the public realm and exhibitions. Formed in Lisbon in 2006 by Sofia Oliveira and Jared Hawkey, its work is intentionally playful, designed to activate experiences that are both personal and question our relationship with technology in everyday life. It also organises events and workshops to extend participation in digital cultural practice. The group has exhibited across Europe and in Brazil.

[www.cada1.net](http://www.cada1.net)

Broken Dimanche Press' first book *You Are Here* looked at how an international Berlin may affect art, literature and the social sciences. It won at the Karlspreis in Aachen in 2010. Since then BDP initiated Büro BDP as a project space aiming to explore the boundaries between literature, contemporary art and bookworks. It has carried out workshops, readings, exhibitions and more recently the Self-Publishing Archive.

[www.brokendimanche.eu](http://www.brokendimanche.eu)

FACT (Foundation for Art and Creative Technology) is the UK's leading media arts centre, based in Liverpool. Offering a unique programme of exhibitions, film and participant-led art projects, we use the power of creative technology to inspire and enrich lives. Showcasing ground-breaking new media art from across the world, our artistic programme has presented over 350 new media and digital artworks from artists including Pipilotti Rist, Nam June Paik, Bill Viola, Apichatpong Weerasethakul and Isaac Julien.

[www.fact.co.uk](http://www.fact.co.uk)



# Colophon

A MOEDA – The Publication  
[www.amoeda.eu](http://www.amoeda.eu)  
2016

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A MOEDA: The Ebook – A publication to accompany the project A MOEDA with contributions from workshop participants and invited guests.

A MOEDA is an artistic app created and developed by CADA. Berlin and Liverpool city editions were made in collaboration with participants at workshops co-led and hosted by Broken Dimanche Press and FACT during November 2015.

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## Workshops

9 – 13 November 2015 at Broken Dimanche Press, Berlin  
25 – 29 November 2015 at FACT, Liverpool

### Facilitated by

Sofia Oliveira, Jared Hawkey, Olivier Perriquet,  
Stéphane Bachelier (CADA)  
Sam Skinner (FACT)  
John Holten (BDP)

### Berlin Workshop Participants

Lise Rask, Ira Hadzik, Henrik Elburn, Stephanie Boisset,  
Ashiq Jahan Khondker, Stephan Groß, Lauren Moffatt,  
Cecile Wesolowski, Catarina Lee, Christian Hoffmann

### Liverpool Workshop Participants

Alex Pearl, Jon Ferguson, Tom Flint, Tom Lordam,  
Sean Ketteringham, Joanna Brinton, Charlotte Seebeck,  
Elizabeth Walshaw, Peter Woodbridge

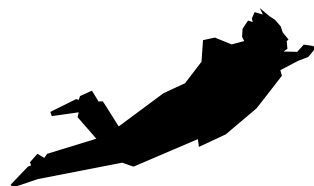
### Contributors to ebook

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Moffatt, Ahmad Makia, Sam Skinner

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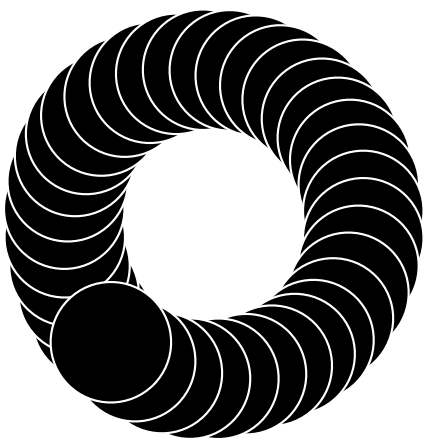


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